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ABSTRACT

This booklet is one of a series of teacher-written curriculum publications launched by the Bay Area Writing Project, each focusing on a different aspect of the teaching of composition. The first part of the booklet describes a college writing center and the tutorial teaching that takes place in the center. The second part reports a case study of a student who worked through six drafts of a piece of writing. Appended is a transcript of the tutorial session on the fifth draft. (AEA)

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The Tutor and the Writing Student: A Case Study

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Preface

One-to-one teaching is hardly a new idea, but in a time when teaching systems emphasize large groups and class instruction, a one-to-one approach may look like either an innovation or an absurdity. In the following pages, Jerry Herman reminds us what a tutor can do to help a student learn to write, particularly in a writing center like the one at Laney College.

Writing samples, conversations between tutor and student, and teacher reflections—all of these appear in this case study. This publication, then, is for those who want to know how tutorial teaching functions and how writing centers operate. And finally, this publication is the story of Brenda and her growth as a writer.

James Gray, *Director*
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Introduction

Once, while making a presentation to a group of teachers describing the tutorial method we use in the Laney College Writing Center, I was interrupted by one of my audience. "You mean that you only reach four or five students in an hour?" she asked incredulously.

I was taken aback since I thought I had inspired the group with my missionary-like zeal about the wonders of the tutorial method; yet here was a doubter. After clearing my throat to regain some lost composure, I answered, "I supervise the student tutors in the class, and I act as a tutor myself, and, yes, on the average I work with four or five students in a fifty minute period."

"Well, I have thirty students to deal with in a period." As her gorge rose, she shifted from harried teacher to outraged taxpayer. "Do you really think you're earning your salary if you only see that many students in an hour? Aren't you cheating your district?"

That was a shock. I couldn't remember anyone ever asking me whether I thought I was earning my salary. I did answer her, however: "I also have classes with thirty students, some with a hundred, and I'm sure that in lecturing to those students I fulfill your idea of what my district pays me for. But in reaching—a good word—four or five students individually in an hour, and seeing the results that I get, I'm confident that I'm earning my salary in more ways than in lecturing to a hundred students. And, incidentally, lecturing to a hundred is far easier."

I would like to report that at that point she became an instant convert, but I'm afraid that she probably left the room still indignant over what she considered my irresponsible classroom behavior. What follows is, in a way, addressed to that teacher. I hope that she can open herself to a method which, for many of my students, is decidedly more valuable than being talked at for an hour three times a week. I hope, too, that teachers who are already open to the tutorial method can learn something from the theories and techniques we use in the Laney Writing Center, and can apply them in their own work.

I.

The Laney College Writing Center is a place where students can come to get tutorial aid for their writing. The tutorial process has evolved over several years. It is based on a genuine concern for the students and a realization that for many urban community college students, traditional methods of teaching writing are often futile. Although we have not worked miracles, we do believe that our method works with students at all levels of writing ability, especially with those who read and write far below what is considered college level. By going step by step through six drafts of one student's writing and describing what she as writer, and I as tutor, went through to achieve the final draft, the relation of our method to the writing process becomes clear. Since one of our sessions was tape recorded and the documentation is complete, I will concentrate on that one to show how the method works.

If Stanford, Cal Tech, and Princeton are exclusive colleges, Laney is an inclusive college. California law mandates that anyone who has graduated from high school or reached the age of eighteen is eligible to enroll in a community college. Not only is no tuition charged, but loans, grants, and work-study jobs are generally available to qualified students. Because Laney is located in a major metropolitan population center, (the college district includes the cities of Oakland, Berkeley, Alameda, Piedmont, Albany and Emeryville), its students come from widely varied backgrounds. Laney's racial population includes a plurality of black students, followed closely by whites, and then by Asians. Every local socio-economic group is represented, and every age from sixteen to eighty.

The result of this inclusiveness is a wide spectrum of ability in writing skills among our students. Although the Writing Center is open to all students, it is designed primarily to aid those students who are unskilled, many unable to write even a coherent paragraph. Most of these students have been through twelve years in the public school system. Although undoubtedly conscientious efforts were made, little to do with writing skills has entered their consciousnesses, much less their compositions.

Most of the students who enroll in the Laney Writing Center realize that they have problems in writing, but few have an idea of what those problems entail. Many look to false solutions that have been conventionally handed down in schools: that knowing grammar means knowing how to write, or

worse yet, that knowing how to spell means knowing how to write. (Detailing the problems would take too much space here. However, a thorough study of the writing problems characteristic of the Laney student has been done by Mina Shaughnessy in *Errors and Expectations*, and I highly recommend it to anyone who wants to pursue the subject further.)

A student enrolls in the Writing Center as he would for a regular course since the Writing Center classes meet at regular times and give regular course credit. It is here all similarity to a regular class ends. The Writing Center teacher does not lecture or hold discussions in front of a class of students, implicitly assuming that all students' problems and needs in writing are the same and can be dealt with in the same way.

In each Writing Center section there are three to five tutors (instructor included). Once the initial registration business is concluded, the tutors sit with students, one at a time, and discuss with them each one's background and objectives in writing. Then the tutor will suggest that the student write something there in class that he feels comfortable writing, usually something about his background.

It is understood from the beginning that none of the students' papers will be given a grade. We try to establish an atmosphere of informality and trust, emphasizing that we will concentrate on the student's strengths as a writer, and that we will begin at the student's present level, no matter what it is, and work from there. Finally, a tutor will be available virtually any time a student wants to see one: for a writing problem, to spell a word, and to work with drafts of a student's work as he finishes them. In this atmosphere, even the most reluctant writer will write something.

Although tutors initially suggest topics to students, most often having to do with the student's background, we never insist that a student write on a topic of our choosing. The first session between student and tutor is usually spent searching for a subject that both student and tutor agree is useful.

This first piece of writing serves several purposes: the student starts to write comfortably; the tutor gets an idea of the student's background if the student agrees to write about it, and most do; it allows the tutor to read and assess the student's writing diagnostically; and it usually provides a focus for future writing.

My colleague Marlene Griffith has most ably characterized the entire Writing Center program in her publication *Writing for the Inexperienced Writer: Fluency, Shape, Correctness*. The first aspect of writing we work on with writing center students is *fluency*, that is getting words down on the page. Many of our students are stymied after writing two or three sentences, or they believe that two or three sentences constitute a completed composition. Many are reluctant to write because, through bitter experience, they have learned that every word they put down becomes a chance for error and, therefore, a risk of criticism from the teacher. The logic, though rarely conscious, becomes brutally simple: the fewer words,

the fewer errors. Obviously the student will not develop as a writer if he does not write, so fluency is our first objective.

The second stage of our approach is what Griffith calls *shape*. Once the student writer is able to generate words with some semblance of connection, we begin to emphasize putting those words into order, giving a piece focus, coherence, point of view, and structure. This probably is the most important of the three stages, and the one that occupies most of our time since, after a short period in the Writing Center, most of our students achieve some degree of fluency.

The third stage, *correctness*, is all too often the one which comes first in schools and becomes disasterously equated with writing itself. By placing grammar, mechanics and spelling in their proper perspective, we avoid arousing that familiar terror about writing that so many students, especially unskilled writers, experience. Because failure in correctness has been considered failure in writing, students who have been condemned for their ignorance of correctness begin to avoid writing. And no one can become better at something he/she works hard to avoid.

Although we try to work from fluency to shape to correctness, those steps are not always clearly separated. In the tutorial sessions overlapping not only occurs but is sometimes necessary. The point is that while we have a theoretical base and defined techniques, the last thing we want is a doctrinaire structure that allows no room for flexibility and judgment.

Now that I have sketched a background of our practices in the Laney Writing Center, let me give you an example of how those practices work. What follows is a case study of a student who worked with me through six drafts of a piece of writing.

II.

Brenda enrolled in the Writing Center for the spring semester, 1978. Her section met for an hour and a half twice a week. I'll let Brenda introduce herself:

Draft One
Feb. 16

My name is Brenda A. I was born in Oakland, Calif. Highland Hospital. April 3, 1956. I was raised in Oakland. I went to Clawson Elemenry School from there I went to Stonehurst school I granated from Durant Elemenary School. I went to Hoover junior high School for the three years I was in Junior High school. I played ball for all the schools I went to. I played volly ball basketball and I also played Baseball. In the summer of 1973 I got pregnant that when I had my first Child. I was going to the tenty grade. I went to Oakland Tech. I was sixteen years old when I got pregnant but I had my son when I was Seventeen years old. but I steel went to school but I went to Grant High But after I had my first child I moved out. Then Seven months later I got prenant with my second child. But I steel didn't stop going to school. But it was very hard for me. But I done it. I June 14, 1975 I graguarted out over Grant High school with my two sons. Now I'm in I fouth year over college and I'm ready to have my three child.*

These few lines reveal much about Brenda. She is perfectly candid about her life's condition. Having two children before she graduated from high school with a third on the way is not something to hide. And her pride in her children is clear. These circumstances, though not the norm, are not unusual for a young woman at Laney. She didn't state it in this piece, but Brenda realized that she had writing problems. She did not realize that her writing also showed strengths, and it is the strengths that we concentrate on. Once beyond the errors in correctness in the piece, one can see a toughness and determination in both content and tone. There's spirit in the writing, a strong positive voice. I especially like the unintentional but telling double meaning in "...but I steel went to school"

*Except for the fact that it is typed, Brenda's writing is reproduced as she wrote it.

repeated several lines later. "But I steel didn't stop going to school." As you will see, the steel began to show, and Brenda polished it brighter and brighter.

When I read this first piece with Brenda, I emphasized those strong and positive aspects of the paper. It was clear to me that Brenda would have little trouble with fluency. True, she tries to encompass her whole life in a few lines, but the nature of the task nearly demands that. As I read the piece, my interest focused on Brenda's athletic abilities and after we talked about it, I asked if she would be interested in writing about her ball playing career. She readily agreed, and we had a large focus. I didn't give her much instruction, and I never mentioned any of the errors in the introductory piece. Shaping was important now. It was Brenda's next task. During the same class period she produced this piece:

Draft Two
Feb. 16 Brenda The Ball Player

I first started playing ball when I was in the fouty grade. The first ball I played was tetherball then from there I started playing Vollyball I was very good in playing all ball so I don't really have a favort ball. I played Volly ball for eight years and I played on some very good team. I played Softball ball for about nine years. We had some good and some bad years and some good year. Basketball ball years was always good for me. I'm on a Volly ball team now we are two and one I softball I played first base.

The second piece is shorter than the first, but after all, the subject was much narrower. I read it with her and we talked further about her ball playing. She volunteered that she was on the Laney women's volleyball team, and that piqued my interest. Not only was it unusual, but as a subject it would provide sharper focus. "Would you be interested in writing about your playing volleyball for Laney?" Yes again, with some enthusiasm.

Draft Three
Feb. 21 The Vollyball Team at Laney

We had a very hard time trying to get a wonmen Vollyball team here at Laney College but it was done. We got a very good coach and we played some good games that me tell you about on of the games we played. The first game we played was Oak Tech High School. They was the number one team in Oakland they bet us the first three games because Laney team was not together so we had very hard times in trying to win. But once we got ourself together we was the one. We went back to Oakland Tech and gave them one Hell of a game we was winning 12 to 3 and they came back on us and it was a tie. The coach said we was very sorry but we didn't lose we won 15 to 12. We had a game agether

Alamda College and they where a very good team but we had a little more going for use.

Draft three showed—all the errors notwithstanding—that Brenda was a writer. She had a sense of conflict and drama: The number one team plays the underdog that is "not together." With the lead shifting back and forth Laney, after nearly blowing it, triumphs, having given Oakland Tech "one Hell of a game." The voice comes through again, clear, sure, to be encouraged.

In a traditional classroom where Brenda's piece might be one of thirty to be graded, a weary teacher might bloody the page with red ink and crown it with a scarlet letter, though surely not an A. In the Laney Writing Center I was able to read the piece with Brenda and respond to it with genuine interest, overlooking correctness until a time when it became more important. As a reader, at this point, I wanted to know more.

Why was the Laney team "not together"? Why was it difficult getting a women's team established? Who was this briefly-mentioned very good coach? Brenda knew the answers, but she had not thought to put them down. One of the most common problems inexperienced writers like Brenda have is that they assume that what is in their minds is also in the readers' minds, obviating the necessity of putting the thoughts on the page. Moreover, at Brenda's skill level, a student writer all too often feels that no one is interested in what she has to say, so writing less is better than writing more. Under these conditions, the best thing the tutor can do is ask questions about the content of the writing. Questions not only show the reader's interest but they also lead to answers, and answers mean further development.

The questions and their answers led to Draft four, a quantum leap from the first three drafts:

Draft Four
Feb. 21 The Vollyball Team at Laney College

We had a very hard time trying to get a wonmen Vollyball Team together. Because we didn't have a coach and Laney didn't want to get some body to coach use. They wanted one of the wonmen that was already here to do the job. But they said no. Because they already had enough work on them. So they had a meeting between them self after the meeting they went to see the dean of the school. Because they wanted to have another wonman coach. it took almost all the vollyball playing time. So we didn't get in the College leage. By Nov. We got a coach but it wasn't a wonmen it was a man. Has name is Derick Kong. After we got Darick we play some very good games. Let me tell you about a few of the matches we played. The first match we played against Oakland Tech High School. They was the number one tram in

> Oakland. They beat us the first match. The reason why they beat use was because Laney had never played against another team before. So we lose with other head up. When I say we lost with our head up I mead. We was not upset with ourselfs because we done our best.
>
> After we lose the match we came back to Laney and practice. The coach call and asked Tech for a rematch. We went back to Oakland Tech High school and played a match one more time. Oakland Tech gave us a Hell of a game. We where winning 12 to 3 and then they came back on us and it was a tie. The coach said we was playing very badly, but we didn't lose the game we won 15 to 12. That was one of the best game I had played in a long time.

Among the most revealing additions to Draft Four is Brenda's sudden inclusion of cause and effect. In Draft Three she uses the word "because" once, in Draft Four, five times. My questions prompted answers. "Whys" bring "becauses." Brenda had been unaware that a reader might actually be interested in reasons for some of the conditions she reports. Once she becomes aware of interest, she responds accordingly, and her writing becomes better by anyone's standards.

Two strands emerge in Draft Four, the story of how the women's volleyball team got a coach and the story of the games themselves. The sentences, "After we got Darick we play some very good games. Let me tell you about a few of the matches we played," represent a sophisticated transition for an inexperienced writer to make. Brenda is not only aware of the relationship between the acquisition of a coach and the happier results of subsequent games, she is able to express that relationship and thereby maintain control over her material.

As we discussed Draft Four, I could see that her confidence as a writer had grown. For the first time, I began to question her about errors in correctness, not comprehensively but as they arose in the course of our conversation. On most occasions I would ask Brenda if she thought a certain form was correct. My asking, of course, alerted her to the fact that those forms weren't correct. In most instances, with minimal prompting from me, she would come up with the alternative correct form. She added "ed's" to some verbs that needed them. She corrected "they had enough work on them" to "they had enough work to do" when asked simply if she thought "on them" was correct. She began to paragraph.

Many teachers might have gone on to a new subject at this point, feeling that Brenda had come as far as she could with the volleyball piece. But the tutorial situation allowed Brenda to tell me that she was eager to do another draft. I was equally enthusiastic.

Improved correctness can be seen in the text of Draft Five. Primarily, Brenda has added the last paragraph that describes the volleyball team's

game against the team from College of Alameda with an analysis of why the game was as hard as it was, another sign of Brenda's growing sophistication as a writer.

Draft Five
Feb. 28 THE VOLLYBALL TEAM AT LANEY

We had a very hard time trying to get a wonmen Vollyball Team together. Because we didn't have a coach and Laney didn't want to get somebody to coach us. The assistant dean wanted one of the wonmen that was already here to do the job. But they said no. Because they had already enough work to do. So they had a meeting between themself. after the meeting. then they went to see the dean of the school. Because they wanted another wonman coach. Getting a coach took almost all the vollyball playing time. So we didn't play in the College League. By November. We got a coach but it wasn't a wonman, it was a man. His name is Dereck Kong. After we got Dereck we played some very good games. Let me tell you about a few of the matches we played.

The first match we played was against Oakland Tech High School. They were the number one team in Oakland. They beat us the first match. The reason why they beat use was because Laney had never played against another team before. So we lost with our heads up. When I say we lost with our heads up I mean We was not upset with our selfs because we done our best.

After we lost the match we came back to Laney and practiced. The coach called and asked Tech for a rematch. We went back the Tech and played a match one more time. Oakland Tech gave us one hell of a game. We were winning 12 to 3 and then they came back on us and tied the game. The coach said we were playing very badly but we didn't lose the game we won 15 to 12. That was one of the best games I had played in a long time.

The next match we had was against Alamda College. It was a very good match. Alamda had a very good team. We play a hard game. The reason the game was so hard because Alamda had a lot of hight. And when you are playing vollyball hight is one of the main things you need because you can go up and block the spike. And we didn't have very mush hight on our side. So they gave us a very hard time. The other match we play was against De Anza College. They were in the league. So they had been playing for a long.the. We played one match and we lost.

Our session going over Draft Five was recorded, and the transcript of that session is appended. It shows, verbatim, our tutorial process at work. I do want to cite and comment on some important points about the session. It is a key element in working with students that the piece of writing be

read aloud. I read Draft Five with Brenda listening and reading silently with me. I made comments and asked questions as we progressed. The distancing that reading a piece aloud provides gives the writing a more objective perspective to the author than silent reading. Writers on every level can make discoveries about their writing by hearing it as well as seeing it.

Throughout the twenty-two minute session, Brenda proves that she knows more than she has put down on paper, particularly in correctness. My "strategy" was simply to ask questions about errors in grammar, mechanics, and spelling. Brenda's answers were usually correct. On the plural of "woman":

JH: The singular of "women" is "woman" and the plural is what?
Brenda: e-n.

On Subject-verb agreement:

JH: "We was not upset." Is that right?
Brenda: "We were"?

More on verb form:

JH: "We were not upset with ourselves because we done our best." Is "done" right here?
Brenda: "Did"?

Similar instances occur often in the session. Brenda—and students like her—know correct forms. Somewhere along the line in school those forms were learned but got hidden in a storage closet of the brain, there to gather dust from disuse. In tutorial sessions, a tutor can probe for the forms a student knows, and the student can rummage in that storage closet, blow off the dust, discover the correct form, and realize that maybe she isn't as ignorant as she had been led to believe after all.

Why doesn't the student come up with the correct form the first time? I suspect that students who are inexperienced writers try to write as they speak. For many who speak an American black dialect, "We done our best," would be an adequate spoken form, so Brenda wrote it that way without thinking about its correctness. Inexperienced writers are not accustomed to doing much, if any, proofreading, so the fact that other choices can be made after the initial composing process is nearly irrelevant. The tutor serves as editor (In the "real" world what professional writer doesn't have an editor?), allowing choices to be made and mistakes corrected. This was a revelation to Brenda who—when she did write in school—wrote something once. Let me correct that: She was asked to re-write things in school but for neatness, not content. To Brenda and who knows how many others, rewriting means nothing more than doing the piece over in your best handwriting—another unconscious deception that many teachers perpetrate on unsuspecting students.

When Brenda was given the opportunity to reflect on what she had written and to consider a fragment as part of a process and not necessarily the product, she thought of revisions in form and content and consistently improved her writing.

I told Brenda how much better each draft was than the one before it. That wasn't only a strategy of encouragement (nothing wrong with that) but an honest response to her writing. We were both enthusiastic and proud of what she had written, and when enthusiasm and pride can be shared one to one, they give momentum to developing confidence and skill.

I wanted to point out specific strengths that she had established in the course of five drafts. In discussing the opening paragraph I said:

> See, now this is really a nice introduction. You give a background, you see, about what the whole thing was like before you get into writing about the games. When you finally do talk about the games here, we understand why it is you had a hard time against Oakland Tech—because you are a new team, new coach, you weren't in the league, and so forth. If you just begin with this, people say, "What's this all about?" Right? So this is a really good background. You kind of summarize what happened.

I hope that Brenda won't put the concept that specific background information is necessary to good writing in that dusty storage closet but keep it as a working principle whenever she writes.

Since Brenda had come so far in shaping the piece by Draft Five, my emphasis in our session was on correctness. Precision in usage became one of my concerns. Early in the draft Brenda wrote that the two women had "a meeting between themself." After some discussion, Brenda decided that "had a talk with each other" would be more precise. Later I pointed out that a sentence dealing with cause and effect does not need to contain "because," "reason" and "why" ("The *reason why* they beat us was *because* Laney had never played against another team before.") The principle comes up in a few sentences, and Brenda straightened them out in the final draft.

Brenda worked hard to understand and apply the principle of sentence economy in the last paragraph:

> The next match we had was against Alamda College. It was a very good match. Alameda had a very good team. We play a hard game.

In our extensive discussion of tightening, Brenda finally understood that the adjectives "good" and "hard" can be included in the same phrase, and that a "but" between them makes a distinction that "good and hard" doesn't.

After we had discussed many aspects of the paper, we came across a

problem of content. Brenda had written that height is important in volleyball "because you can go up and block the spike." She had included the defensive reason but not the offensive reason, and when I asked her about it, she quickly recognized that height was important to spike as well as to block spikes. I wrote "offense and defense" in the margin of her paper as an indication that she should include both in the next draft. We went on to other things and finally came back to that note in the margin. Putting the offensive and defensive reasons for height in one sentence was too much for Brenda to figure out on the spot, so she did not hesitate to tell me, "I have to think about it a little bit." I not only did not press the issue but thought it would be a good idea for her to work it out on her own. Her solution in Draft Six:

> And when you are playing Vollyball height is one of the main things you need because you can go up and block the spike. And you also need tall people on the team so they can spike the ball.

As we wrapped up the session, I asked Brenda if she was learning from the process we were going through:

Brenda: Well, yeah. I told my mamma about it! (laughs)
JH: I know, you told me you never wrote anything as long before.
Brenda: I told my mother, and I wrote and told my husband.
JH: Uh huh.
Brenda: You know... Yeah, I'm proud of myself because like this class and my reading class is helping to spell, is helping my vocabulary, and I figure if I can write this, it's something I really want to write now that I can write good. Something that I want to write. Something about my life I guess; it's like a journal.

Brenda's final draft:

March 2 THE VOLLYBALL TEAM AT LANEY

We had a very hard time trying to get a women's Vollyball team together because we didn't have a coach. The assistant dean wanted one of the women that was already here to do the job but they said no Because they had enough work to do. So the two women talked over the situation. They went to see the dean of the school because they wanted to hire another woman coach. Getting a coach took almost all the vollyball playing time. So we didn't play in the college league. By November we got a coach but it wasn't a woman, it was a man. His name is Dereck Kong. After we got Dereck we played some good games. Let me tell you about a few of the matches we played.

The first match we played was against Oakland Tech High School. They were the number one team in Oakland. They beat

us the first match because the Laney women's vollyball team had never played against another team before. So we lost with our heads up.

When I say we lost with our heads up I mean we were not upset with ourseves because we did our best.

After we lost the match we came back to Laney and practiced. The coach called and asked Tech for a rematch. We went back to Tech and played a match one more time. Oakland Tech give us one hell of a game. We were winning 12 to 3 and then they came back on us and tied the game. The coach said we were playing very badly. But we didn't lose. We won 15 to 12. That was one of the best games I had played in a long time.

Next we had a good but hard match against a very good Alameda College Team. The game was so hard because Alameda had a lot of height. And when you are playing Vollyball height is one of the main things you need because you can go up and block the spike. And you also need tall people on the team so they can spike the ball. And we didn't have very mush height on our side. So they gave us a very hard time. The other match we played was against De Anza College. They were in the College League. So they had been playing for a long time. We lost the match against them.

Not every student who comes to the Writing Center is like Brenda. Some have far more serious writing problems, others are sophisticated writers who need superficial help. Brenda was unsually responsive as if she were just waiting for someone to read what she had written and respond to it. She went about writing six drafts (actually seven since she wanted to copy Draft Six in her neatest handwriting) with enthusiasm, and her pride in what she accomplished was evident.

I didn't teach Brenda much in the conventional sense of the word. She improved so markedly because I was able to release information and skills that she possessed but which were lying dormant, perhaps because no teacher had ever had the time or the method to work with Brenda as I did. I had the time because of the way the Writing Center tutorial system works, and I had the method because it had been evolved over several years by Writing Center tutors working with Laney students by trial and error.

I stated earlier that we do not work miracles. We can claim that we are effective in helping many students to improve their writing. Some students may flourish in a traditional classroom setting, others in a one to one tutorial setting. It would be nice if students had a choice.

JH Let's see what you have here...You start out talking about the organization of the team, and that's fine because there was this controversy. They had a hard time trying to get a women's volleyball team together BECAUSE WE DIDN'T HAVE A COACH AND LANEY DIDN'T WANT TO GET SOMEBODY TO COACH US...There's a whole story in itself, right? THE ASSISTANT DEAN WANTED ONE OF THE WOMEN THAT WAS ALREADY HERE TO DO THE JOB BUT THEY SAID NO...Now who is THEY?

Brenda Ok. Like we have two women coaches already here and that's who THEY is. I don't know their names.

JH That's all right.

B Is only two women coaches here, period.

JH Ok, so that's the THEY. Now you said that THE DEAN WANTED ONE OF THE WOMEN THAT WAS ALREADY HERE TO DO THE JOB BUT THEY SAID NO.

B Well, he asked both of them, so I figured that should make it clear.

JH Ok, Ok, that's fine. BECAUSE THEY HAD ALREADY ENOUGH WORK TO DO SO THE WOMEN HAD A MEETING BETWEEN THEMSELVES...Ok, if you and I get together and talk about things, is that a meeting? What else might you say rather than a meeting?

B May I do this?

JH Sure.

B I got the word.

JH It's not a particular word.

B I know, but there's one me and him was doin' today, talking' to each other.

JH Oh, ok.

B (To other student): What was that word? The word that you had found the meaning when we was talkin' to each other?

OTHER STUDENT Elaborate.

B Yeah.

JH Elaborate?

B Yeah. But that wouldn't go in there.

JH No, but now wait a minute. You said something very important; you looked over at Robert and you said, "What was that word that we were talking about when we were talking with each other?"

B Oh, so, HAD A TALK WITH EACH OTHER?

JH Yeah. Just say THEY JUST TALKED OVER THEIR SITUATION. Right? So you say THE TWO WOMEN TALKED THE SITUATION OVER or DECIDED BETWEEN THEMSELVES. Just put that in...Let's say SITUATION. It's not the best word...TALKED OVER THE SITUATION. THEN THEY WENT TO SEE THE DEAN OF THE SCHOOL. You don't need BETWEEN THEMSELVES 'cause we already know that. Ok. WENT TO SEE THE DEAN OF THE SCHOOL BECAUSE THEY WANTED ANOTHER WOMAN COACH...Now what exactly do you mean THEY WANTED ANOTHER WOMAN COACH?

B Well, because of the fact that we already had two women coaches that we felt we need another woman coach...

JH Ok, so they wanted him to hire another woman coach. Ok, so let's put HIRE in there some place. Where would you put that? Here we are.

B BECAUSE THEY WANTED TO HIRE ANOTHER WOMAN COACH

JH Ok. That's good. Let's put it in. THEY WANTED TO HIRE ANOTHER WOMAN COACH. How do you spell WOMAN?

B W-O-N-M-E-N

JH No, no "n" here

B Ok, "Woman"

JH Yeah

B I've been putting it on every "woman" in there

JH Ok. Just drop it out here. The singular of "women" is "woman" and the plural is what?

B "e-n"

JH "e-n" right. Ok. GETTING THE COACH etc BY NOVEMBER WE GOT A COACH. etc. etc. LET ME TELL YOU ABOUT A FEW OF THE MATCHES THAT WE PLAYED Ok. See, now this is really a nice introduction. You give a background. You see about what the whole thing was like before you get into saying about the games. When you finally do talk about the games here, we understand why it is you had a hard time against Oakland Tech because you are a new team, new coach, you weren't in the league, and so forth. If you just begin with this, then people say, "What's this all about?" Right? So this is a really good background. You kind of summarize what happened. Ok. Then you get into the games...THE REASON WHY THEY BEAT US. Now, you have two words. You don't need one of those two words.

B THE REASON THEY BEAT US.

JH You see WHY says the same thing as REASON, so you just say THE REASON THEY BEAT US WAS BECAUSE LANEY HAD NEVER PLAYED AGAINST ANOTHER TEAM BEFORE. Ok. Laney what?

B HADN'T BEEN IN A LEAGUE BEFORE?

JH Yeah, but I mean, what about Laney. You're talking about...What are you talking about?

B LANEY COLLEGE?

JH Well, you're not talking about Laney College. You're talking about the women's...

B LANEY VOLLEYBALL TEAM...

JH LANEY WOMEN'S VOLLEYBALL TEAM. Because if you just say LANEY HAD NEVER PLAYED AGAINST ANOTHER TEAM BEFORE, people might say...

B They'd say the whole school.

JH Right. (Writes) That makes it very specific. Then people know what you're talking about. WE WAS NOT UPSET. Is that right?

B WE WERE?

JH Right. WE WERE NOT UPSET WITH OURSELVES BECAUSE WE DONE OUR BEST. Is DONE right here?

B DID?

JH Yeah.

B DID is right? (Laughs)

JH DID is right. That's right, WE DID OUR BEST. "Did" is the past of "do."

B Well, what is "done?"

JH If you say...You put a helping verb in, like, "We had done our best." So you say, "I did..."

B So that's a helping word?

JH Right, if you say, "We had done our best," or "I did it yesterday..." Excuse me, now I'm trying to think about "done." Yeah, "Done" is used always with a helping verb, so the past tense is "did." Now that's "Yesterday she did her best; he did his best; we did our best." See, it's always "did." WE DID OUR BEST...ONE HELL OF A GAME. That's good. You've really got some impact in there. WE WERE WINNING 12 TO 3 AND THEN THEY CAME BACK ON US AND TIED THE GAME. THE COACH SAID WE WERE PLAYING VERY BADLY BUT WE DIDN'T LOSE THE GAME. WE WON 15 TO 12. Ok. THAT WAS ONE OF THE BEST GAMES I HAD PLAYED IN A LONG TIME. Had you ever played a better game than that?

B Yeah, but that was a long time, (Laughs)

JH Ok. All right. I just wanted to make sure. Ok. Let's go back up here for a second. You were winning 12 to 3 AND THEN THEY CAME BACK ON US AND TIED THE GAME. THE COACH SAID WERE PLAYING VERY BADLY BUT WE DIDN'T LOSE THE GAME. You need a period there. WE DIDN'T LOSE THE GAME. WE WON 15 TO 12. Ok. There's something...It can be stated a little better. This is Ok. Let's leave it as it is right now. Ok. THAT WAS ONE OF THE BEST GAMES THAT I HAVE PLAYED IN A LONG TIME. Now this is a really nice paragraph. You know, about AFTER WE LOST THE MATCH WE CAME BACK, because it's so clear. You tell it so clearly. WE CAME BACK TO LANEY AND PRACTICED. THE COACH CALLED AND ASKED TECH FOR A REMATCH. WE WENT BACK TO TECH AND PLAYED A MATCH ONE MORE TIME. OAKLAND TECH GAVE US ONE HELL OF A GAME. WE WERE WINNING 12 TO 3 AND THEN THEY CAME BACK ON US AND TIED THE GAME. THE COACH SAID WE WERE PLAYING VERY BADLY BUT WE DIDN'T LOSE. I'm thinking whether we need in there THE GAME. Do you think so?

B No, they...

JH BUT WE DIDN'T LOSE.

B No, they know we did lose without talking about it all through the paper.

JH Ok. Let's get rid of this and see how it is. Let's get rid of THE GAME. THE COACH SAID WE WERE PLAYING VERY BADLY BUT WE DIDN'T LOSE. I think it's better without THE GAME, frankly. WE WON 15 TO 12. That makes it a little more concise. A little more...a little tighter. Ok. THE NEXT MATCH WE HAD WAS AGAINST ALAMEDA COLLEGE. IT WAS A VERY GOOD MATCH. ALAMEDA HAD A VERY GOOD TEAM. WE PLAYED A HARD GAME. THE REASON THE GAME WAS SO HARD BECAUSE ALAMEDA HAD A LOT OF HEIGHT AND WHEN YOU ARE PLAYING VOLLEYBALL HEIGHT IS ONE OF THE MAIN THINGS YOU NEED BECAUSE YOU CAN GO UP AND BLOCK THE SPIKE. Well, isn't there another reason why height is important? Not only defense, but offense?

B To spike.

JH Yeah. You can go up and block and you can go up and spike too. Ok, maybe we can put that in. Ok. I just put here: "Height, offense and defense." That's the way you spell "height." h-e-i-g-h-t. I would like just a little more detail here. You say THE NEXT MATCH WE HAD WAS AGAINST ALAMEDA COLLEGE. IT WAS A VERY GOOD MATCH. ALAMEDA HAD A VERY GOOD TEAM. WE PLAYED A HARD GAME. What should this be?

B _____

JH WE PLAYED A HARD GAME. THE REASON THE GAME WAS SO HARD...There's something missing here. THE REASON THE GAME WAS SO HARD BECAUSE ALAMEDA HAD A LOT OF HEIGHT.

B WAS BECAUSE ALAMEDA HAD

JH Yeah, very good. WAS BECAUSE ALAMEDA HAD A LOT OF HEIGHT. Let's

JH see. I'm thinking that up here you can either--you might make it tighter. When I say "tighter" do you know what I mean? I mean you can say the same thing in fewer words. See?

B IT WAS A HARD MATCH?

JH Let's see. THE NEXT MATCH WE HAD WAS AGAINST ALAMEDA. Ok. Let me tell you something that you might try. See what you think: THE NEXT MATCH WE HAD WAS AGAINST A VERY GOOD ALAMEDA COLLEGE TEAM or A VERY GOOD TEAM FROM COLLEGE OF ALAMEDA. See that way you wouldn't have to have this sentence: ALAMEDA HAD A VERY GOOD TEAM. You see what I mean?

B So instead of saying THE NEXT MATCH WE HAD WAS AGAINST ALAMEDA COLLEGE I could say THE NEXT MATCH WE HAD WAS AGAINST THE COLLEGE FROM ALAMEDA?

JH But you want to get the idea of the very good team in there too. See, what I'm saying is that..

B WAS A VERY GOOD TEAM FROM ALAMEDA?

JH Yeah, FROM COLLEGE OF ALAMEDA, or ALAMEDA COLLEGE. That way you wouldn't need to have this sentence, 'cause you've already said that. All right? OK, so let's put that in...WAS AGAINST, what did we say? What do you want to say?

B COLLEGE OF ALAMEDA... WAS AGAINST A GOOD COLLEGE OF ALAMEDA.

JH TEAM? Ok. WAS AGAINST A VERY GOOD ALAMEDA COLLEGE TEAM. So we'll cross out this, then: ALAMEDA HAD A VERY GOOD TEAM. Now, do you see why that's a little better? THE NEXT MATCH WE HAD WAS AGAINST THE VERY GOOD ALAMEDA COLLEGE TEAM. IT WAS A VERY GOOD MATCH. And then you don't have this sentence. Now, can you say this in that first sentence too? IT WAS A VERY GOOD MATCH.

B THE NEXT MATCH WE HAD WAS AGAINST A VERY GOOD ALAMEDA COLLEGE TEAM. Well, it's saying everything.

JH Ok. Let's look at this. IT WAS A VERY GOOD MATCH. Now, you say MATCH up here.

B So, I really don't need this MATCH right here?

JH Well, let's see. I'm not sure. Let's see if we can work it out.

B THE NEXT MATCH WE HAD WAS AGAINST A VERY GOOD ALAMEDA TEAM.

JH Ok. I'm not sure. I think one of the problems here is that you use VERY GOOD twice, one right...

B So, like I say, I could take this out?

JH Yeah, now, by a A GOOD MATCH...You see here you say WE PLAYED A HARD GAME. Right?

B Um hum.

JH Ok. And...PLAYED A HARD GAME. Ok. There are two things you're saying. It was a good game and a hard game.

B IT WAS GOOD BUT IT WAS HARD.

JH IT WAS GOOD BUT IT WAS HARD.

B I can add it up here too.

JH What if you said up here something like NEXT, WE PLAYED...what? Put the adjectives. Here's the two adjectives: GOOD and HARD.

B NEXT WE PLAYED A HARD GAME AGAINST A VERY GOOD...?

JH Now wait a minute. You had two adjectives: HARD and GOOD.

B So I don't need both of 'em.

JH No, no, no, they're different. You need both of them but you said next you played HARD Why don't you add GOOD also?

B THE NEXT MATCH WAS...

JH Start with NEXT WE

B NEXT WE PLAYED A MATCH AGAINST

JH What kind of match?

B A HARD MATCH

JH HARD AND what?

B GOOD...NEXT WE HAD A HARD AND GOOD MATCH?

JH Ok.

B AGAINST A VERY GOOD ALAMEDA COLLEGE TEAM.

JH Ok. Does that sound better to you?

B Yes.

JH Ok. Let's try that.

B NEXT WE HAD...Well, I didn't know you can use two, as you say, hard words instead of saying...

JH Adjectives?

B Yeah.

JH Ok. Now you know that you can. All right. (laughs) So you'd say HARD AND GOOD. NEXT WE HAD A GOOD...Now is GOOD AND HARD together or is GOOD different from HARD? What I mean is...

B It's different from HARD cuz the game was good because it was two good teams playing it, but it was HARD because of the fact that it was two good teams playing against...

JH So the key is BUT, right? GOOD BUT HARD.

B BUT HARD.

JH Ok. NEXT WE HAD A GOOD BUT HARD MATCH AGAINST...Ok, there we go, now that's really getting to it. NEXT WE HAD A GOOD BUT HARD MATCH AGAINST A VERY GOOD ALAMEDA COLLEGE TEAM. Ok? So, eliminate all of this stuff. Now. The reason the game was so hard. Ok. See? You say that there and then some...WAS BECAUSE ALAMEDA HAD A LOT OF HEIGHT. Ok. All right. Let's look at this for a minute. This is a little picky, but we can do it. THE REASON and BECAUSE don't have to be in the same sentence together. So what do you think?

B THE REASON THE GAME WAS SO HARD WAS ALAMEDA...

Jh WAS

B WAS THAT ALAMEDA, so instead of...

JH You can do it another way.

B I'm listening to what you're saying and I'm, I'm tryin' to put it all together, but it's gonna take time (laughs).

JH Right. But that's what we're doin,' OK.

B THE REASON THE GAME WAS SO HARD WAS THAT ALAMEDA HAD A LOTA HEIGHT.

JH Right. There's another way of saying it too. Take out REASON and leave in BECAUSE.

B Ok. Oh. BECAUSE

JH Here, start right there...

B BECAUSE THE GAME WAS SO HARD

JH Start right there.

B Oh. THE GAME WAS SO HARD BECAUSE, oh, and take out WAS?

JH Yeah. Yeah.

B BECAUSE ALA...Ok.

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JH Does that sound right?

B Uh huh.

JH Ok. So you're really saying the reason...

B I don't really have to say REASON because I'm saying BECAUSE.

JH Ok.

B I can take out some of those "REASONS." I thought I had too many in there.

JH All right. So read it now.

B THE GAME WAS SO HARD BECAUSE ALAMEDA HAD A LOTA HEIGHT. Ok. AND WE ARE PLAYING.

JH When?

B WHEN YOU ARE PLAYING VOLLEYBALL HEIGHT IS ONE OF THE MAIN THINGS YOU NEED, OFFENSE AND DEFENSE.

JH Well, now, you're going to put this in. These aren't words that I'm writing...

B In...It s just words that I can say.

JH Ok, now. Try to figure out...You have a little writing problem here. You're gonna say...You want to say something like, "Why is height important?"

B Um hum.

JH Now, how are you going to put that? You've already said it's important defensively because you can go up and block a spike and it's important offensively...

B Because you can also spike. (laughs)

JH Right. Ok. Now, how would you put that into a sentence?

B (Reads to herself...) I have to think about it a little bit.

JH Ok. Fine. No problem. In fact it's time to go anyway, but you have really come a long way in this, and this is...Are you learning from it?

B Well, yeah. I told my mamma about it! (laughs)

JH I know, you told me you never wrote anything as long before.

B I told my mother, I wrote and told my husband.

JH Uh huh.

B You know...Yeah, I'm proud of myself because like this class and my reading class is helping me to spell, is helping my vocabulary, and